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L. EARLE ROWE, 1882–1937

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MR. ROWE
THE DIRECTOR OF THE SCHOOL

IN the life and services of L. Earle Rowe the Rhode Island School of Design has benefited far more than is generally known. During his Directorship, its School and its Museum advanced to a plane of national recognition, but to appreciate with any clearness such a complex achievement it seems essential to separate these two fields. As his longtime assistant and friend, I shall endeavor to present here some account of what he accomplished in the School.

In its outward and tangible results the story of Mr. Rowe's service is embodied in the history of the School itself. Yet each year of larger enrollment, each new course, involved new and often most perplexing problems. New accommodations or even new buildings, new instructors, and new equipment had to be provided. These new burdens he shouldered without hesitation, without thought of himself; indeed, he invited them.

In the first year of his term, the new Textile School, a striking departure, was decided upon by the executive committee. This in turn led to the construction of the new building filled with intricate machinery. An atelier for the department of architecture was opened, a most difficult thing to administer in a highly organized school. Two adjacent buildings were purchased, one to become in time the Department of Mechanical Design with its machines, the other to serve as temporary quarters for the Department of Jewelry and Silversmithing. Before long a new building was planned and erected for this department, furnished with more complete equipment than had ever been attempted elsewhere. Also a comprehensive architectural plan for the future development of the whole block of school land was prepared. The heart of this was the new Museum, and Mr. Rowe devoted himself to this down to its last detail. A full account of that building does not belong here, but it should be mentioned that access from the School, study rooms and many educational facilities play an unusually important part in its plan. At the end of his labors, in 1928, there existed in all ten buildings, each highly specialized in purpose and in contents. The number of departments had increased from approximately four to nine; the total number of students from 858 to 1823, with a faculty of 87 instructors.

Exceptional departures from the normal administration of a school were involved by the World War. For a year or more, while it was in progress, special training was organized for apprentices in the building trades, and military drill was added to the curriculum. After its close, the School became an important center for the work of "rehabilitation," or the training of disabled ex-service men. This was given in all the branches of study that the School offered and such others as it could provide. Even elementary general education had to be given in some classes. This work continued from 1919 to 1926 and served a total of 467 men. It was a heavy undertaking, requiring much extra space and equipment, special teaching, and special problems of administration, which were ably handled by Mr. Augustus F. Rose.

Behind these bare facts of achievement there was necessarily an immense expenditure of ideas, of ability, and of effort. The achievements were all coöperative, as Mr. Rowe himself always insisted. It was Mrs. Radeke, the Executive Committee, the Director, the Faculty, and the Staff, all working together in harmony and in devoted loyalty to the institution, that produced this great development. But in every part of the organization Mr. Rowe was an animating force. He had vision, and the courage to support it. He had an energy that for years seemed inexhaustible. He conceived large schemes and he had an unshakable faith that the means could be found to accomplish them. He contributed a broad and diversified preparation, rich natural gifts and a love of education in its broadest sense.

ESTHER AND MORDECAI by Aert de Gelder

First painting bought with "Museum Appropriation" Fund

(*See page 24*)

Mr. Rowe brought to the School a scholarship trained by two years of post-graduate study in the University, by a year in the American School at Athens, and by five years of work under the stimulus of the curators in the Boston Museum of Fine Arts. While there, he also taught history at the Massachusetts Institute of Technology. He was then associated for one year with the Museum's Excavation in Egypt under Dr. Reisner, which brought him in close contact with one more ancient culture and still further perfected his method in scholarship. Even after he came to the School he was constantly pushing forward into new fields, Oriental Art, early American Painting, and developing his long-cherished theory on the sculptures of the Parthenon. Every summer in Europe, every business trip to New York, had its odd hours planned in advance for some research.

With his love of knowledge went a real zest for imparting it. This expressed itself not merely in the form of teaching, although he organized and conducted for years an excellent course at the School. He liked the informal but difficult instruction involved in giving a Museum talk. In fact he was one of the very first in this country to give such "docent service" when it was originated in the Boston Museum. It may be assumed that the Museum Director selected him to inaugurate this because of his special fitness. And, curiously enough, the present secretary, Mr. Ashton Sanborn, was one of his first listeners. Mr. Rowe's skill in this work was shown by one of his anecdotes, in which he used to tell how once on noticing an unexpected element in the group he abandoned his prepared talk and gave an informal one on a wholly different subject.

In a broader sense he was always teaching, as when he used to stimulate the interest of visitors to the Museum by unexpected comments and comparisons. Even in showing a newly acquired treasure to a friend he would inevitably mention its teaching possibilities. He eagerly welcomed a new class of Brown students as an opportunity to teach appreciation of art directly from the objects in the Museum. He established the Sunday afternoon gallery talks and gave innumerable ones himself. It might be said that he considered the whole Museum as a means of art education.

He brought to his post also unusual personal qualities that played their part in the School's success. His great strength and physical presence commanded an unconscious but deep respect, especially among the boys. His own industry set an example that impressed everyone. He had a store of boyish humor that was always

near the surface and a hearty manner that was very winning. He had worked his way for years through school and college and he sympathized warmly with the great number of students who were doing the same. He enjoyed taking part with them on a wholly natural footing in their school dances and "costume parties," but he always stood out for a high standard in purpose and artistry. All these qualities enabled him to sit down across the table with difficult boys or girls and, after a quarter of an hour or so, leave them convinced and contented.

PERSIAN MINIATURE PAINTING
"Khosrau and Shirin"
illustrating the "Quintet" of Nizami
Museum Appropriation, 1917

"But one does not have to be conversant with the literature to enjoy the artistic excellence of the technique and the inherent beauty. As soon as one admits the Eastern conventional treatment of perspective and the Oriental love of line, he is prepared to study Persian life at close range, the polo games, battles, hunting scenes, glimpses of court and palace life, the beauty of pattern on rugs, costumes and tiles and the Persian love of flowers and flowing water. Then he will realize more fully a part of the spell of the East whose art is so very different from our own in many ways, and which, like all great art worthy of the name, takes us out of ourselves into the great world of imagination and beauty."—*L. E. Rowe*

His interest in the School extended even to his summer travels, as when he visited English textile schools, and to his choice for Museum purchases, as in ancient jewelry. His faithfulness to the duties of administration and the hourly emergencies that arise in so large a group of young people can only be realized by glancing over the old files of reports, or of faculty meetings, with their reiterated note "referred to Mr. Rowe" for investigation, reprimand or reprieve. His loyal coöperation with the President, Mrs. Radeke, throughout many years, was of the greatest value to the whole institution, enabling it to profit by all her great abilities while conserving her time and strength.

Finally we should understand that all this contribution of mind and heart was given at the expense of another side of Mr. Rowe's nature, the passion for collecting and the sensitiveness of a connoisseur which made him a museum authority. As both School and Museum grew with unexpected rapidity, this strain of a double interest and a double burden must have cost him more dearly than anyone knew. Possibly it had a part in draining his splendid strength until it finally gave way.

But nothing of this ever affected his industry or his enthusiasm. Although each summer, when annual reports for both School and Museum were to be written, all the detail of Commencement and annual meetings bore heavily upon him, he never swerved from his fullest performance. Belief in the future of the School and its power of service was his creed, and faith in the values of art was his lifelong inspiration.

ROGER GILMAN
Dean of the School, 1919–1929

Mr. ROWE AND THE LIBRARY

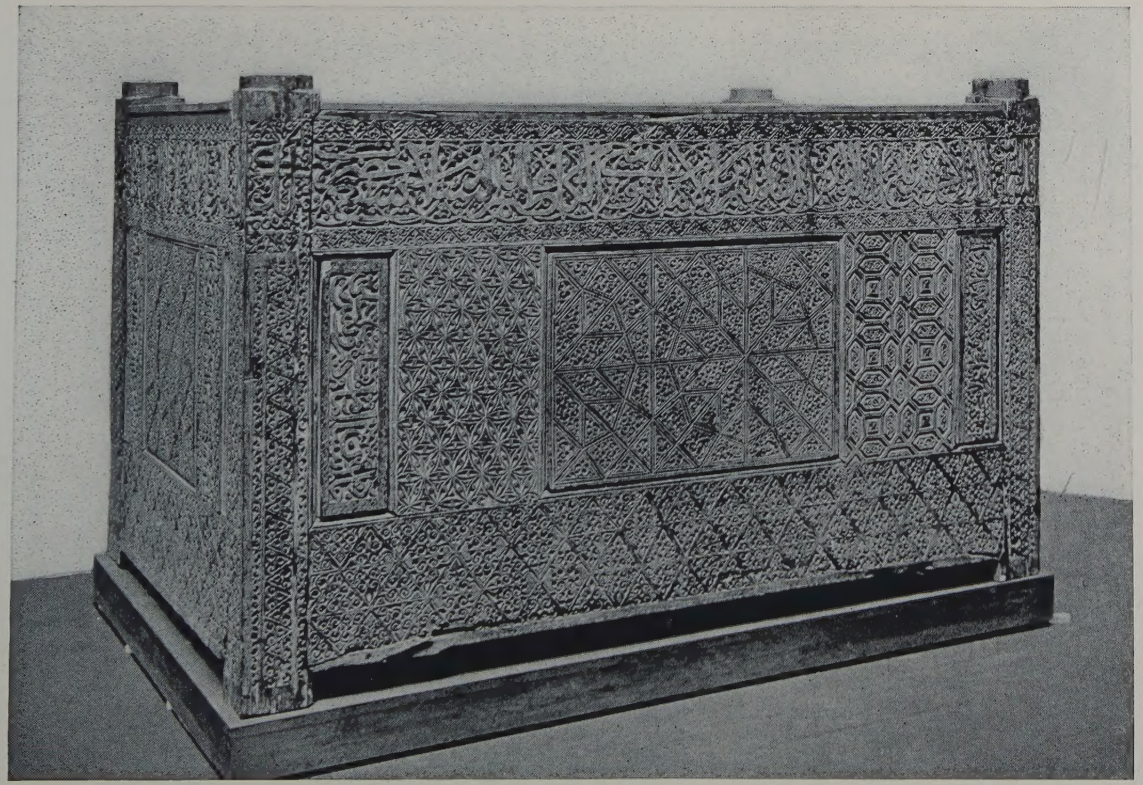
MR. ROWE was an ardent bibliophile throughout his life. From his earliest student days he spent many hours in the libraries of the universities and museums where he was studying or working. His special interests naturally directed his reading into the fields of archaeology and the history of art. During his years as a curator in the Boston Museum of Fine Arts, he had unusual opportunities of pursuing his chosen subjects, for it was possible by special permission to use the museum library at night as well as during the day. Countless are the times that Mr. Rowe availed himself of this privilege. The bookshops of Boston knew him well, at this time; and the fine personal library which he gathered together so enthusiastically began to take shape in those early Boston days. As all this would lead one to expect, Mr. Rowe had acquired a broad knowledge of the published literature in the field of art by the time he was called to the directorship of the Rhode Island School of Design.

Such knowledge, such enthusiasm as his were tremendous influences on the development of our Library. Even with all the administrative work Mr. Rowe was doing in connection with the conduct of the School and the growth of the Museum, he still found time to work continually for an enlarged and improved book collection. There were about two thousand volumes in the Library at his coming; the majority of these had been purchased with the needs of the students in mind, and many of them were technical. With the Museum growing rapidly under Mr. Rowe's guidance, it was necessary to increase the number of books that dealt with Museum objects. In short, the ideal for the Library, which was formulated at this time, was that it should become a scholarly reference collection useful to museum research workers as well as to the art students in the School. The Library Committee has worked tirelessly toward this end for many years and the results of their efforts are most satisfying.

As a member of this committee from the beginning of his administration, Mr. Rowe was very active, attending as many of its monthly meetings as possible. Naturally his wide acquaintance with the older books of art and his good judgment with regard to the newly published ones were invaluable in aiding the committee in its choice of purchases.

Mr. Rowe's activities on behalf of the Library were not, however, confined solely to attendance at these committee meetings. In fact, discovering books that were to be considered for purchase was one of his greatest services toward the building of our present collection of nearly twelve thousand volumes. No bookseller's catalogue ever went across his desk without his glancing through it for a possible "find." When he could visit the bookshops themselves instead of reading their catalogues he liked it much better. Fortunately, Mr. Rowe's museum duties took him to many of the large cities in our own country and in Europe and everywhere it was his pleasure to haunt the places where books were sold. He often had in mind particular volumes which he knew were needed by the Library. Sometimes, after a much desired volume had been found, it would prove to be too expensive—perhaps because too lavishly bound; then would begin another period of waiting and searching. At some other time a rare book might be discovered just when the Library funds were low; to wait might mean we should never obtain it. Then somehow Mr. Rowe's enthusiasm would communicate itself, and a donor would appear to turn disappointment into the pleasure of possession. Fortunate indeed is the Library which has such valuable assistance during the early years of its growth.

For twenty-five years Mr. Rowe worked wholeheartedly for the Library, watching it grow from a small collection to the present large and valuable one. The great satisfaction which he felt in this expansion was more than justified, since it can be truly said that many of the treasures now on our shelves are there as a result of his knowl-



TURBEH, OR WOODEN TOMB-CASING OF ABDUL-GHASSEM Made by Ahmed Vehen Achmeh. Persian, 14th century

Acquired in 1917

Lent by the Museum to the International Exhibition of Persian Art, London, 1931

"Few Persian objects in the United States have so definite a pedigree, and the type of monument itself is rarely seen outside of Persia or Moham-

edge of their value and his persistence in searching for them. Many gifts were also received from him during his lifetime, and at his death it was learned that he had willed a large number of his own books to the School of Design. These will be most welcome additions to our collection and will constantly remind us of his high ideals.

The Library Committee is deeply conscious of the great loss it has suffered in the death of Mr. Rowe. He will long be missed by everyone connected with the Library as he was always a wise counselor and faithful friend.

EVELYN CHASE
Librarian

MR. ROWE
THE DIRECTOR OF THE MUSEUM

ALTHOUGH all phases of his work savored of joy to him, there was one project, one dream which, throughout the years of his intensely active life, was dearest to the heart of L. Earle Rowe. That was his dream of gathering together from the far corners of the earth a group of art objects of the most superb quality, of an intrinsic greatness which no current of esthetic fashion could ever deny, in other words, of establishing the nucleus of a great museum of art in his native city of Providence.

The idea of a museum, or collection of art objects which might serve as a laboratory for the students, was almost as old as the School of Design itself. Beginning in a humble way, housed and cared for conjointly with the School library, upon the erection of the Waterman Street building in 1893, the Museum was established in its own galleries to the left of the main corridor. In 1897, a large exhibition gallery, two adjoining rooms, and basement galleries for casts were added. When Mr. Rowe succeeded to the Directorship of the School in the fall of 1912, the Museum occupied eight galleries in addition to the Colonial House containing the Pendleton collection of furniture.

By the careful expenditure of limited funds and by gifts, there had been built up a fairly effective art laboratory for the students, and for permanent display, a creditable group of American paintings, a small collection of classical antiquities, engravings of varying merit, autotypes and casts, as well as numerous objects in the applied arts, such as textiles, metalwork and pottery; but, with the exception of the Pendleton collection of furniture, very little which might be considered of a quality suitable to a museum of distinction such as Mr. Rowe ardently desired. Here was a challenge, and Mr. Rowe tackled it with a warrior's joy.

There were various facets to the problem of building a museum of the desired stature. Catholicity in taste, a comprehensiveness in the collection which should embrace all phases, all traditions, all

SACRIFICIAL WINE-CUP (Tsioh)
Chinese, Chou Dynasty
Museum Appropriation, 1918

Mr. Rowe's appreciation of Chinese art never flagged throughout the years.

movements and trends in art as they have existed in different eras, among different races, must be ever held as an ideal for a museum the primary purpose of which was to be an esthetic pasturage, a source of inspiration to generations of art students. Existing collections, such as that of Classical antiquities, must be expanded and enriched, while new fields like that of Far Eastern art, must not be neglected. The textile collection, of vital interest to the citizens of a New England state which had made textile history, must include not only the velvets and brocatelles of Italy but the brocaded silks of Persia.

Possibly because he received his early museum training in the Museum of Fine Arts, Boston, possibly because he was temperamentally attuned to its genius, the profundity and refinement of Oriental art had a peculiar fascination for Mr. Rowe, and it is noteworthy that within three months after his coming, the Museum was adding Chinese mortuary figures to its collection, and before the year was over, a Chinese *kakemono* brought a new kind of painting.

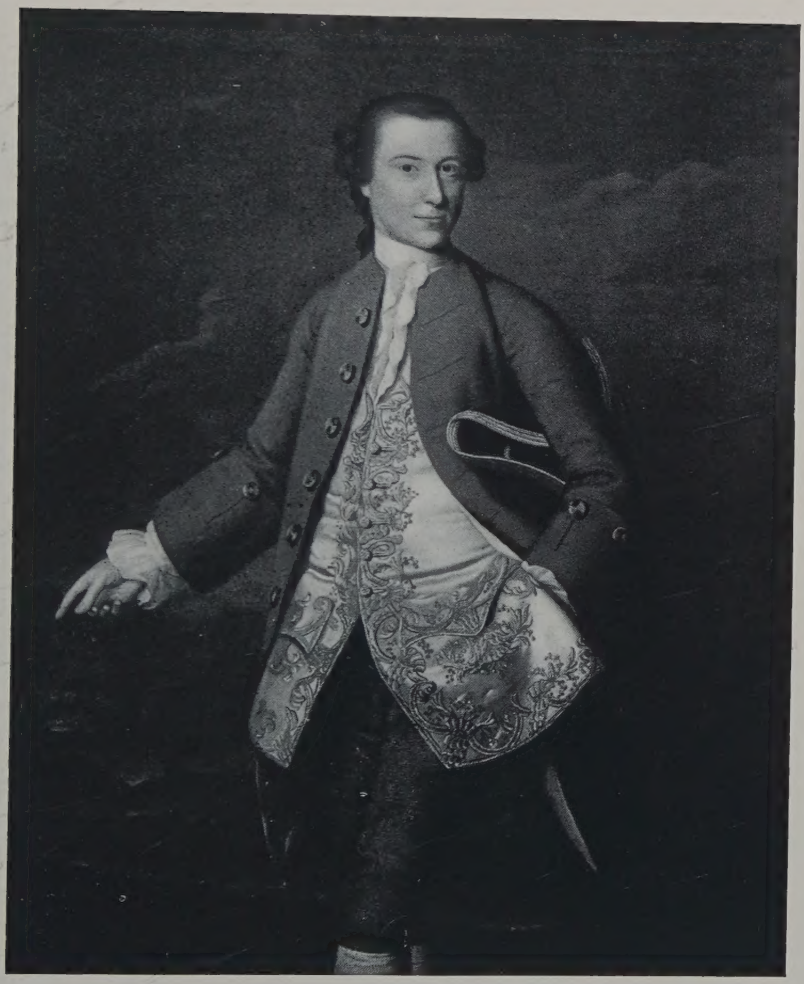
In that year, also, Peruvian textiles and pottery—novel objects in an art museum collection twenty-four years ago—were added. This interest in New World archaeology was sustained throughout the years, and whenever opportunity presented itself, Mr. Rowe joyfully added to the Peruvian collection, until at his death the Museum possessed a fine group of textiles comprising practically every variety of weave known to have been achieved by the master weavers of the Amerindian race.

On January 1, 1913, Mr. Isaac C. Bates, the President of the School of Design, died, leaving his large art collection to the Museum. This included paintings, water colors, drawings, prints, jewelry, faience, glass, and hundreds of Oriental objects, embracing furniture, pottery, color prints, woodcarving, and metalwork. Mr. Bates was a true lover of art and bequeathed his collection unconditionally, to be preserved, sold, or otherwise disposed of as best served the purpose of the institution. For many years, the innumerable objects of the Bates bequest bulked large among the permanent exhibits. To the young director, this bequest fell as the gentle rain from heaven upon his plans. For the comprehensive Bates collection filled a present need and permitted funds that otherwise might have been dissipated on small purchases to be spent for significant objects.

In 1917, came a greater boon. Made possible by the large bequest of money which came to the institution upon the death of Miss Lyra Brown Nickerson, a liberal "museum appropriation" fund was voted to be set aside annually for the purchase of works of art. The first painting to be bought with this fund was "Esther and Mordecai," by Aert de Gelder, a painting which still holds an honored place in the collection. Also, that same year were purchased a pastel portrait by Copley; "St. Andrew," by El Greco; "Lord Brooke," by Sir Joshua Reynolds; a small canvas by Whistler, and a 15th century altar panel attributed to the Burgundian School. Representative examples of contemporary American sculpture, like the "Stevedore," by Mahonri Young, and the bronze group, "Dancer and Gazelles," by Paul Manship, were also acquired at this time.

During the second year of Mr. Rowe's administration, an exhibition of Persian art had been held in the Museum galleries, and several pieces of Persian pottery and textiles had been acquired. Mr. Rowe's lively interest in Persian art, however, could not be given significant expression until 1917, when his enthusiasm was responsible for the acquisition of a large collection of Persian miniature paintings, and shortly afterwards the fine *turbeh*, or tomb-casing of Abdul-Ghassem, which years later, in 1931, was honored by a place in the great International Exhibition of Persian Art held in London.

Mr. Rowe's zealous appreciation of Chinese art, which never flagged throughout the years, led to the purchase of



PORTRAIT OF THEODORE ATKINSON, Jr. by Joseph Blackburn

Museum Appropriation, 1918

"The evident truth of portraiture, and the skill in painting the fabrics used in the garments, are certainly distinctive. . . . Compared to the contemporary work of the colonial times, it ranks far above the average, and stands as an excellent example of the artistic work of a period which will always be of interest to Americans."—*L. E. Rowe.*

several Chinese paintings, two stone stele, an exquisite ivory statuette of the Sung Dynasty, and a remarkable group of early ritual bronzes, and inspired Mr. Manton B. Metcalf with an enthusiasm for Chinese Art which eventually resulted in many gifts of great value to the Oriental collection.

In 1918, the collection of early American portrait paintings, which had been well

started before Mr. Rowe's day by such canvases as those of Governor Gill and of his first and second wife, by Copley, and had been enriched by gift with portraits like that of Feke's "Pamela Andrews," was augmented by the fine "Portrait of Theodore Atkinson, Jr.," by Joseph Blackburn. In the same year, Mr. Rowe's interest inspired the gift of the notable Spanish landscape known as "Hagar and Ishmael," by Francesco Collantes.

The Classical collections had been steadily growing, largely through the generosity of Mrs. Gustav Radeke, President of the institution. Having been engaged in archaeological work in both Greece and Egypt before assuming his post at the School of Design, Mr. Rowe's interest in antiquities was especially keen. During the eighteen years of his association with Mrs. Radeke, Mr. Rowe saw eye to eye with her in her zeal in acquiring outstanding examples of Greek art, and the result has been that the Classical collection of the Museum is now one in which we may take especial pride. The Greek vases are of sufficient number and of a quality worthy to be included in the Corpus Vasorum Antiquorum,[1] and a number of the marbles would be welcomed in any collection of Greek art in America.

The Egyptian collection was really begun by Mr. Rowe before he became Director, for it was at his suggestion, while he was still in Egypt serving as a field-worker under Dr. George A. Reisner with the Harvard University-Museum of Fine Arts Egyptian Expedition, that a collection of various Egyptian objects was sent to the School of Design. In 1914, a funerary boat and other objects were added, but no purchase of consequence was made until 1918, when the New Empire wall relief of red granite showing a king making an offering was bought. A museum which does not contribute financial support toward an archaeological expedition has little chance of acquiring significant Egyptian material, so that it was not until 1925 that any important object, despite Mr. Rowe's special interest in this field of art, could be obtained. In that year, to Mr. Rowe's great delight, the wooden portrait of a prince, dating from the Vth Dynasty, was added to the collection.

The year 1919 saw the acquisition of John Singer Sargent's "Portrait of Manuel Garcia," one of the most notable of that artist's portraits of men, a canvas which has always been intensely admired throughout the years and still sets a seal of distinction upon any gallery in which it hangs.

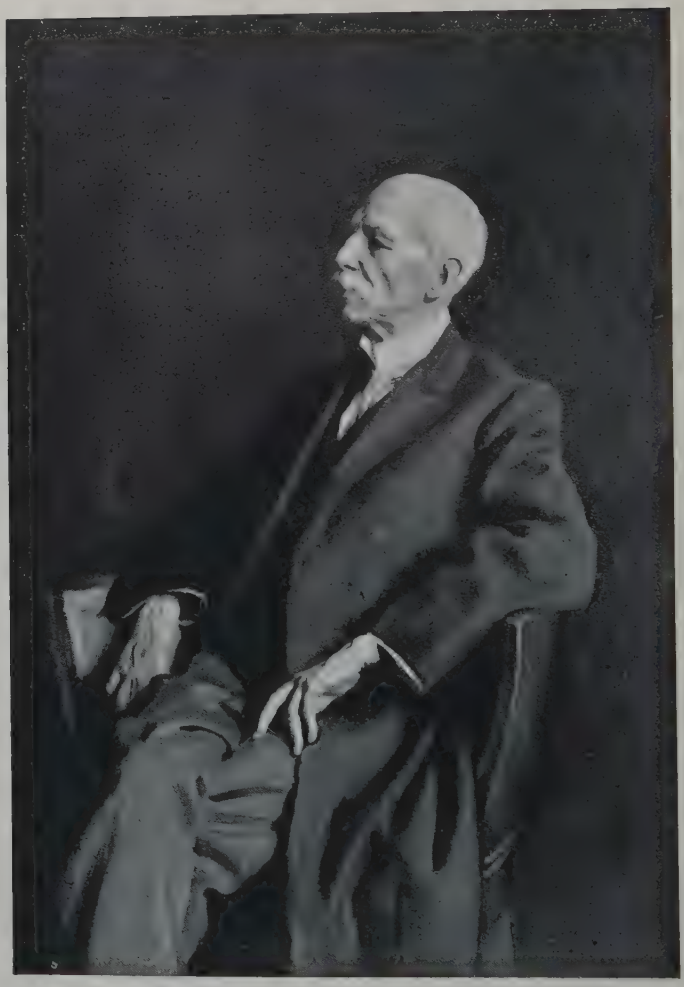
Thus, in little more than two years after the Museum Appropriation Fund had been granted, great strides had been made in the development of the collections. Enthusiasm did not wane, nor the pace slacken. In 1920, two interesting items were added to the collection of Renaissance art, a 15th century stucco Madonna and Child, and a sensitive Sienese painting with tooled gold ground attributed to Andrea di Giovanni; and the next year saw the acquisition of the beautiful little Magdalen, possibly by Lippo Memmi, a marble statuette of the Madonna and Child by Andrea Pisano, a 15th century cassone, or marriage chest, with gesso decoration, and a carved wooden figure of Saint Roch, of French workmanship of about 1500.

In the early 1920's, the collection grew apace. Many fine canvases and panels, exponents of various schools, came to fill gaps in the collection of paintings. Manet's "Woman in Blue," an "Adoration of the Magi," by Met de Bles, and "The Village Fair," by George Morland, were added in 1921; while in the years immediately following, Auguste Renoir's "Woman Reading an Illustrated Journal," a portrait study by Frank Duveneck, John Alexander's "John Gilbert as Sir Peter Teazle," and a gemlike little picture, "King Totila Blessed by St. Benedict," contributed their varied qualities to the collection. The

[1]The Corpus Vasorum Antiquorum is a comprehensive project for publishing all the ancient vases extant in the museums and private collections of the world, inaugurated by the learned M. Edmond Pottier, Curator of Ancient Ceramics in the Louvre. A fasicule on the collection of the Rhode Island School of Design has been written by Dr. Stephen B. Luce.

HAGAR AND ISHMAEL — by Francesco Collantes, Spanish, 17th century

Of this early Spanish landscape, Mr. Rowe wrote: "In these days of search for new expression and originality when many voices decry the old, and do not consider the work of the past as having any message for today, it is refreshing to see such a sincere, masterly interpretation hung in an adjoining gallery to a number of modern landscapes, and to note how far behind some of the later canvases are in forceful expression, in richness of color, and in subtle treatment."



PORTRAIT OF MANUEL GARCIA by John Singer Sargent
Museum Appropriation, 1919

"The Garcia will always be a worthy example of Sargent's work to represent his genius in our Museum."—*L. E. Rowe*

group of French Impressionist paintings was increased by Degas's interesting portrait of a young peasant girl, "La Savoisienne." Spanish painting of the 17th and the 19th century was represented by the "Portrait of a Lady," by Carreño de Miranda, and Fortuny's "Breakfast in the Alhambra." To the early American portraits was added a documented Stuart "Washington"; and typical canvases by Abbott Thayer and John Folinsbee proved that contemporaries were not forgotten.

Small objects of rare beauty such as a French Gothic ivory diptych and a Penicaud enamel; fine examples of Classical sculpture like the Greek IVth century

marble of a youth and the Julio-Claudian portrait head; Chinese clay tomb figures; an English alabaster relief, "The Coronation of the Virgin," of the 15th century; and modern sculpture such as Rodin's "Hand of God," and "The Man with the Broken Nose," and an Epstein bronze, "Portrait of Muirhead Bone," which were acquired at this time, indicate clearly that an effort was being made to be just to all departments and schools of art.

As early as 1915, the possibility of a new museum building had been discussed, and in 1916 a committee was appointed to consider the matter. However, the World War and the extension of the textile building to house the jewelry and silversmithing departments of the School delayed the project for nearly a decade, during which time Mr. Rowe was continually studying other museum buildings both in this country and abroad. He was frequently accompanied by Mr. William T. Aldrich, who was to be the architect of the new building. Mr. Aldrich's thorough knowledge of architecture and keen sense of the artistic combined with Mr. Rowe's practical experience of museum needs, were manifested in the Eliza Greene Radeke Museum building, given by Mr. Stephen O. Metcalf and Mr. Jesse H. Metcalf in honor of their sister. Working with Mr. Aldrich, Mr. Rowe was able to incorporate conveniences usually overlooked, utilizations and adaptation of space for specific museum needs, ordinarily unthought of; and thus was created a building which not only served its primary purpose of providing rooms for the attractive display of objects of art, but included an adequate service space for effective museum work. The ground for the new building was broken in the fall of 1924, and during the construction period Mr. Rowe worked with undeviating enthusiasm. Drawing upon his fund of apparently exhaustless energy, no problem was too trivial for him to give to it his earnest attention. Eager, tireless, he strove for an ideal museum building to house the treasures he had been accumulating for over a decade.

When the doors on Benefit Street opened for the first time on April 24, 1926, there were few indeed who did not express astonishment at the number and quality of the exhibits. Only those employed in the Museum had known of the packed storerooms, the bulging cupboards, of the very rich and varied collection that had been steadily building, of the innumerable objects that had been, not only figuratively but literally, pushing against the walls of the inadequate old galleries. Now, overnight as it were, the dam had been released, and the accumulated treasures had poured out, as irresistably as the flooded waters of a river, into the thirty-odd galleries of the new building.

During the next two years nearly every room in the new Museum acquired one or more objects of distinction. The beautiful little bronze Aphrodite, one of the "high lights" of the Classical collection, came at this time. The 15th century millefleur tapestry was hung on the wall of the Gothic Room, and over the main stairway the Flemish tapestry illustrating the medieval conception of the Wars of Troy. The large polychromed wooden figure of Kwan-yin was set up in the Chinese Gallery. To the textile collection a group of 16th century Greek Church vestments of remarkable Broussa brocade was a notable addition. Among the canvases added to the painting collection were Sir John Lavery's study of Lady Diana Manners, Charles H. Davis's "Full Tide of Autumn," and a small painting of a "Fisherman's Wife and Child," by an artist scantily represented in America, Théodore Chasseriau.

In June, 1928, a shadow fell on the Museum. Mr. Rowe's health suddenly broke, and an extended leave of absence was necessary. During the winter of 1928–29, very few objects of importance were added to the collection.

Mr. Rowe returned in June, 1929, to give his attention wholly to the Museum. If unable to pour an unlimited stream of energy into his work as in the past, he was still vigorously alert, and freed from the

burden of the School's administration, he undertook the guidance of the Museum's destiny with eagerness. Once again the collections burgeoned with new beauty and exhibitions increased in number and distinction.

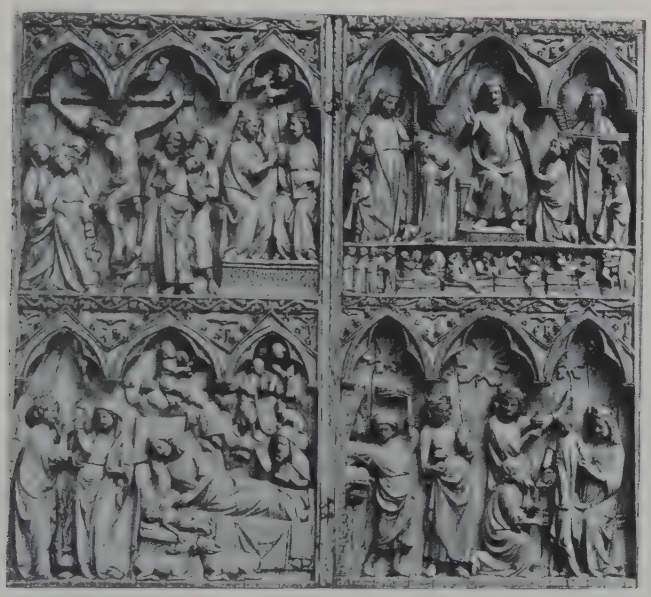
As early as 1914, Mr. Rowe had written: "The three great phases of activity which characterize the museums of today are acquisition, preservation and education. . . . The third and greatest function of a museum is that calling for such activity on the part of those responsible for its policy as will acquaint the general public with the

MARY MAGDALEN School of Simone Martini
Italian, Sienese, 14th century
Museum Appropriation, 1921

Writing in 1922, Mr. Rowe said: "The newly-acquired panel in the Museum shows Mary Magdalen, half-length, facing the spectator and holding her pot of precious ointment. The rich red robe with its delicately patterned border in gold, the dress of the same color, and the blue-green lining of the robe are handled with the genius of a master."

interest and value of the objects on exhibition, to develop the standard of public and individual taste, and to assist the public school system as well as private organizations."[2] With his attention no longer divided between School and Museum, Mr. Rowe was now able to develop this ideal of the proper function of a museum of art in the community, with the result that the year 1930 saw the largest museum attendance in the history of the institution. Of the twenty special exhibitions held during the winter, the exhibition of superb Gothic tapestries in the large central gallery and the exciting exhibition of Modern French Art aroused most interest, the French exhibition alone attracting nearly 13,000 visitors.

At this time two important Etruscan objects, a bronze ewer and a bronze cauldron with pegasi on the lid, were added to the collection. These purchases were indicative of Mr. Rowe's intense interest in Etruscan antiquities which had been stimulated during his prolonged sojourn in Italy during the preceding winter. Nearly every year from now on, until the year of his passing, one or more distinguished objects of Etruscan workmanship were among the new accessions to the Museum collection. A gold fibula with its procession of tiny animals in applied gold granules is one of the most exquisite objects in the Museum and an example of ancient craftsmanship of the highest order. A bronze candelabrum, and bucchero stemmed cup and tazza, were interesting additions; but the extraordinary bronze situla with figural bands in relief, dating from the 7th century B. C., added in 1932, is probably



IVORY DEVOTIONAL DIPTYCH French, late 13th century
Museum Appropriation, 1922

"In style the diptych compares favorably with the best elsewhere. . . . There are no others of equal merit in public collections in America, so far as the writer can find out, which can compare with it in expression of beauty. This statement covers placques and diptychs only, for America posesses some equally remarkable ivories in the round."—*L. E. Rowe*

[2] Bulletin of the Rhode Island School of Design, Vol. I, No. 1, January, 1914.

without equal outside of Italy. One of Mr. Rowe's last articles in the quarterly Bulletin concerned itself with the graceful Etruscan bronze urn with ornaments of human hands at the base of the handles, and one of the last purchases made under his administration was a splendidly modeled Etruscan bronze figure of a panther.

The quarterly Bulletin to which a reference has just been made, and of which this memorial issue is number two of the twenty-fifth volume, was begun by Mr. Rowe in 1913, soon after he assumed the Directorship of the School. It was a direct means of carrying out his expressed purpose of acquainting "the general public with the interest and value of the objects on exhibition."

In 1931, Mrs. Radeke died. During the eighteen years she had served the institution as President, she had taken a profound interest in the development of the Museum. It was because of her support which never waned, it was because of her discrimination in matters of art which brought her and Mr. Rowe in complete agreement on the importance of quality in new acquisitions, that his genius as a museum director could find expression. In 1920, he had said, "Institutions and collections with masterpieces are places of pilgrimage to lovers of the beautiful, and the emphasis on high quality rather than quantity is what we need most. . . . The function of the modern art museum is that of inspiration to artist and public. Success is achieved in this direction when the silent message of the work of art is such that the fund of inspiration is inexhaustible; and fortunate indeed is that institu-

YOUNG WOMAN READING AN ILLUSTRATED JOURNAL

Pierre Auguste Renoir, 1841–1919 Museum Appropriation, 1922

"The painting gives the visitor an opportunity to glance over the shoulder of a young girl with golden-brown hair as she amuses herself with studying the illustrations on the pages of a journal. She is dressed in a blue-green garment with touches of white at the neck and wrists, and is seated in a stuffed chair which is pinkish-red in color. . . . Here, indeed, is a young Parisienne faithfully represented in a moment of leisure."—*L. E. Rowe*

tion which has buying committees or private benefactors who like Napoleon demand the best."[3]

With Mrs. Radeke's death, her extensive art collection came to the Museum. This embraced nearly every department of art and included over a hundred drawings, some of extraordinary merit, and several hundred examples of early American furniture.

The last busy years saw many splendid additions to the collections. The fine Greek grave stele, one of the Museum's greatest treasures, purchased in 1931, was appropriately dedicated to Mrs. Radeke. Gilbert Stuart's portrait of Samuel Dunn and Mrs. Dunn, the Cambodian stone head from Angkor-Wat, and the handsome walnut cabinet of French 16th century workmanship, were acquired at this time. The year 1932 saw the acquisition of the lovely 16th century rock-crystal cup, of which Mr. Rowe wrote, "in its grace and delicacy, in the quality of design and cutting, in the refined use of gold and enamel as accessory, in the tribute it pays to the age which

LA SAVOISIENNE by H. G. E. Degas (1834–1917)

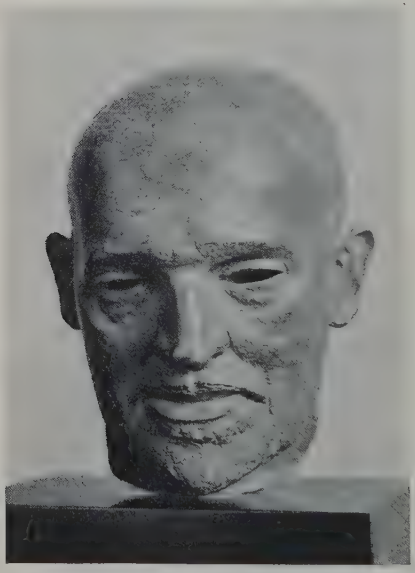
Museum Appropriation, 1923

"It is superbly drawn, and simple and restrained in handling. Through it there is the appeal of the maiden from Savoy with her peasant costume and simple dignity."—*L. E. Rowe*

[3] See the Bulletin of the Rhode Island School of Design, Vol. VIII, No. 4, October, 1920.

called it forth, it compares very favorably with the best, whether in the Louvre or elsewhere";[4] also the amusing "Madame Pipelet," by Honoré Daumier; and of contemporary art, the "Portrait of Vershey Beaupré," by Eugene Speicher.

The following year was distinguished in the department of painting by the acquisi-



PORTRAIT OF MUIRHEAD BONE
by Jacob Epstein
Museum Appropriation, 1924

"It is particularly happy when one artist makes a portrait of another, as their mutual interest in art makes possible that understanding which results in a true interpretation of character."—*L. E. Rowe*

tion of Cézanne's "Jas de Bouffan," a Tahitian scene by Gauguin, a "Still Life," by Chardin, and the large Dutch landscape known as "The Ferry," by Solomon van Ruisdael; in Oriental sculpture, by the fine South Indian bronze of Nataraja, or the Dancing Siva; in the applied arts, by notable examples of early American silver by Samuel Vernon and Arnold Collins.

In 1934, the Museum was able to acquire the important relief of a walking lion in colored glazed tiles, dating from the time of Nebuchadnezzar, which was excavated by German archaeologists at Babylon; two paintings of the Dutch school, a "Portrait of a Woman," by Jan Mostaert and a "Still Life," attributed to Willem Kalf; and a collection of over five hundred specimens of early French wallpapers. The paramount gift of this year was the Abby A. Rockefeller Collection of Japanese Color Prints of Flowers and Birds, including over six hundred examples of the work of the most famous artists. At this time the architectural beauty of the Museum was enhanced by the installation of the Radeke Memorial Garden in the courtyard between the Benefit Street entrance hall and the main museum building.

Several important collections came to the Museum in 1935. By the gift of Mr. Edward B. Aldrich, a comprehensive collection of English Staffordshire transfer-printed blue china, comprising a wide variety of historical scenes, was put on permanent display in a special exhibition gallery. A superb gift from Miss Lucy T. Aldrich of over two hundred Oriental textiles, including a notable group of costumes for the Japanese Nō Drama and many Buddhist priest robes, lifted the textile department into a position of importance among American museums. At the same time, Miss Aldrich presented the Museum with a choice group of European porcelain figures. Individual items, such as a stone relief sculpture by Jean Goujon, and an Elizabethan portrait, dated 1598, contributed to the general enrichment of the collections.

But by mentioning specific objects, or groups of objects, however distinguished, it is impossible to indicate the wealth of a museum collection which had increased by approximately fifteen thousand items in a little over two decades. Always Mr. Rowe held to his ideal of a distributed interest, so that while he never wavered in his purpose of acquiring objects of extraordinary merit whenever possible, he knew that his choice group of masterpieces must be the high lights upon a back-

[4] Bulletin of the Rhode Island School of Design, Vol. XXI, No. 1, January, 1933, page 2.

PORTRAIT HEAD OF PRINCE Wood Egyptian, 5th Dynasty

"In the flesh he saw the pyramids of Gizeh in their youth, he had a part in the pageantry of the river Nile when it bore the nobility of the land in the golden age of Egypt, doubtless he owned a place in Memphis when it was a city twenty miles from wall to wall, and certainly he was a man whom the Pharaoh delighted to honor."—*L. E. Rowe*

ground of a vast aggregation of humbler objects, and that the more varied, the more comprehensive the background, the greater would be the usefulness of the Museum. In fact, he never lost that omnivorous mental appetite characteristic of alert youth, and any object of art, however humble, if it were of good quality, excited his interest. He could, within the same hour, become enamored of a Battersea enamel patchbox, a Merovingian fibula and a drawing by Fragonard. A New England embroidered sampler and a Chou Dynasty bronze were both capable of kindling a warm interest. He believed that an art museum should keep a nice balance between art and archaeology, and he was of the opinion that no object should ever find its place in the collections upon archaeological interest alone. If it

STATUETTE OF APHRODITE Bronze Greek, 2nd cen. B. C.

Museum Appropriation and Special Gifts, 1926

"It has been said, and very wisely, that the Greeks have remained the greatest artists of all time, not because they are so long dead, but because they were once so intensely alive. One feels the truth of this as he stands before the Aphrodite bronze."—*L. E. Rowe*

were a work of art, then its historical background would be an asset; if otherwise, no matter how rare or important it might be, it had no place in a museum of art.

Of the newer movements of the day, Mr. Rowe believed that representative exhibitions should be offered to the public, but he thought a museum should be wary in acquiring contemporary works of art. In his own words: "Art museums, if they live up to their greatest opportunities and functions, do well to show under favorable conditions the new artistic movements as well as the old. In this action they do not necessarily approve in whole or part of the expression. The significant fact is that they give the visitor an opportunity to exercise his own sense of connoisseurship, and that they buy for the permanent collections only those works of superior merit which should be preserved through the years." By this policy he hoped to avoid store-room accumulations in a future of changed esthetic fashions.

Many interesting exhibitions were assembled by Mr. Rowe during the last few years of his directorship. There were Water Colors by Winslow Homer, English 18th Century Portraits, Modern Spanish Paintings, the work of French Painters in Africa, and during Rhode Island's Tercentenary year, the tripartite exhibition of Stuart Portraits, Townsend and Goddard Furniture, and Silver by Early Rhode Island Silversmiths. Indeed, it was his intensive work upon this last exhibition, after a warning heart attack in the early winter, which was a contributing factor toward the final breakdown of his health. But work was his greatest joy, and he was happiest when busiest. During his last year of active work he rejoiced in the stir of life in the Museum he loved, in the acquisition of the great Fujiwara Buddha, in the addition of what was in effect a branch museum—Miss Margarethe Lyman Dwight's gift of the Carrington Homestead—and in the installation of the 18th century English pine panelled room distined to house Miss Lucy T. Aldrich's collection of porcelain figures.

Only those who were intimately associated with Mr. Rowe could truly gauge the encyclopedic range of his knowledge or know the rare sensitivity of his mind. During nearly fifty years, an impressionable and retentive brain had been eagerly absorbing facts, a remarkably observant eye had been evaluating all it glanced upon, so that a casual question often provoked an extraordinary flood of information that delighted and amazed the questioner. To witness his joyous eagerness to be off on some problem of research inspired by a newly acquired museum object, was to believe the poet's word that knowledge is "the wing wherewith we fly to heaven."

There is always the dream before the fact; there is always the dreamer behind every accomplishment. The Museum as it exists today is largely the result of a cherished dream faithfully listened to for a quarter of a century,—a dream not finished, but broken off—and such is the elasticity of spiritual things, somehow persistent. Many years ago Mr. Rowe wrote: "We know that superior quality and high standards of art are a part of the universal language of beauty, irrespective of the country or age which called them forth, so that the art museum of the future will be less and less national and increasingly universal in expression. It will emphasize the educational function in ways and to a degree not at present realized. It will not be satisfied until it belongs to every individual in the great public, it will seek to prove that the element of beauty can and should enter into every phase of life, it will even be a leader in the dissemination of art as a universal language, and it will take cognizance of the new spirit of the times, glorying in the opportunities presented, and meriting universal support." Such, years ago, was L. Earle Rowe's idea of the mission of the Museum, and were he here today, it is almost certain he would reiterate his own words and turn his face happily toward the future.

Miriam A. Banks
Curator of the Museum

RESOLUTION OF THE FACULTY COUNCIL OF THE RHODE ISLAND SCHOOL OF DESIGN

WHEREAS: L. Earle Rowe for twenty-four years has been associated with the Rhode Island School of Design, and

WHEREAS: he has served the Rhode Island School of Design ably and illustriously as Director and later as Museum Director, and

WHEREAS: his industry, his scholarship and his admirable character have been an inspiration and example within the Rhode Island School of Design for both faculty and students, and

WHEREAS: by these same estimable qualities he has been responsible for much of the national recognition and respect that the Rhode Island School of Design has received, be it

RESOLVED that the Director and the members of the Faculty Council herewith sorrowfully record the event of his death on Wednesday, February 17, 1937, and at the same time pay reverent tribute to his long record of achievement in archeological and museum work, his loyalty, his ability, and his excellent character which have been valuable beyond estimation to the Rhode Island School of Design, and be it further

RESOLVED that a copy of this testimonial be spread upon the minutes of the Faculty Council and that copies be sent to Mrs. Rowe and to his family.

A GARLAND OF REGARD

FROM the hundreds of letters received upon the death of Mr. L. Earle Rowe are culled these tributes to his ability, his accomplishment, his character; tributes which intertwine the various facets of his influence and demonstrate with eloquent reiteration the breadth and warmth of his friendliness.

FROM ASSOCIATIONS AND SOCIETIES

From Mr. J. Arthur MacLean, Secretary of the Association of Art Museum Directors.

"The entire museum world, especially his museum colleagues in America, will mourn Mr. Rowe's passing on, and the members of the Association of Museum Directors will feel the loss of his membership.

"We send at this time the symbol of our feelings, a wreath of oak leaves and roses; the oak leaves symbolic of that stout personality that was conspicuous throughout his life, and the roses symbolic of that sweet disposition that everyone, with whom he came in contact, experienced."

From Mr. Richard E. Fuller, President of the Western Association of Art Museum Directors.

"In behalf of the Western Association of Art Museum Directors, I wish to express our deep sympathy . . . Although the splendid work that Mr. Rowe did in advancing the Rhode Island School of Design will survive as a lasting momument to him, his loss will be keenly felt not only by that organization but also by all those interested in art."

From Mr. Laurence Vail Coleman, Director of the American Association of Museums.

"On behalf of the many colleagues in museum work who have been associated with Mr. Rowe in our organization, may I add this word of appreciation of his great services to museums and of the distinguished memory he leaves to us all."

From Mr. Arthur Upham Pope, American Institute for Persian Art and Archaeology.

"Mr. Rowe is a great loss to the art world of America. He was not part of any clique or group; he had a robust independence, and at the Rhode Island School a substantial and splendid accomplishment that is very largely a personal achievement. It is one of the fine museums of the world, and is so recognized in Europe. I have often heard it spoken of with a great deal of admiration, and it is everywhere recognized how fundamental

his part has been. I can say this knowing the School of Design for nearly forty years, and the great creative effort and generosity

From Mrs. Sidney Clifford, President of the Junior League, Providence, R. I.

"It was a great shock for me and for the

ROCK-CRYSTAL CUP Italian, 16th century

Mary B. Jackson Fund, 1932

"Nameless though he may be, for there is no indication of monogram or signature, this artist's work is a credit to the period, its material and its creator."—*L. E. Rowe*

hat went into initiating it could not of itelf have attained this admirable result ithout his breadth of view, his zest, his iscrimination."

other members of the Junior League to learn of the death of Mr. Rowe. . . . Those of us who were on the inside recall the early days when Mr. Rowe did so much

for the League in helping to start the Arts and Interests program. He not only put the facilities of the Museum at our disposal for our first exhibit, but also gave generously of his valuable time."

From Colleagues in the Museum World

From Mr. Morris Carter, Director of the Isabella Stewart Gardner Museum, Boston, Mass.

"It was one of those incomprehensible tricks of fate that we should lose Mr. Rowe while he was still so young. I have never known anyone else that possessed such unlimited energy, but apparently even he could overtax his strength; but in doing so, how much he accomplished! He laid the foundations of order in the Egyptian Department of the Museum of Fine Arts; but the School of Design is his great monument, for that has been revolutionized and modernized under his direction, and the Museum has grown and has acquired real distinction. To do so much and to do it so well with a limited budget shows genius. His outstanding ability was recognized by all his colleagues in the museum field."

BRONZE SITULA Etruscan, 6th century, B. C.

Mary B. Jackson Fund, 1932

"An object of the creative art of man when the world, as we study it in history, was quite young, when even a pail could be and was very often an object of refinement of shape, and when its graceful surface was deemed worthy of an artist's skill."—*L. E. Rowe*

BRONZE NATARAJA South Indian

12th century A. D.

Museum Appropriation, 1933

From Dr. Charles T. Currelly, Director of the Royal Ontario Museum of Archaeology, Toronto, Canada.

"You have sustained a very great loss in the death of Mr. Rowe; you will not easily replace him. I have watched the development of your Museum for many years and with the most unqualified enthusiasm. Yours is one of the places that is going to go up in value very greatly, as the buying was done with shrewdness and a knowledge of lasting values. The fad of the moment you have escaped, I think, much more than probably any of you realize. Moreover, Mr. Rowe had a most uncanny sense of what was going to pass off the market and what could still be obtained in a few years nearly as well. He was one of the world's great museum men."

From Dr. George H. Edgell, Director of the Museum of Fine Arts, Boston.

"Mr. Rowe will be universally mourned . . . . He had the kindness and consideration which made friends everywhere and got things done at the same time."

From Miss Anna Billings Gallup, Curator-in-chief, Children's Museum, Brooklyn, N. Y.

"The museum and art worlds are going to miss Mr. Rowe sorely. It is just too bad that men of such parts cannot live long lives when all they ask is the opportunity to work and give. I can see him

now, at the beginning of his career, so full of zeal and fire, taking his place among older men who gladly listened to him."

From Dr. Robert B. Harshe, Director of the Art Institute of Chicago, Chicago, Ill.

"I was inexpressibly shocked and hurt to learn of Mr. Rowe's death. . . . As you know I had a very great admiration for his accomplishments in the Museum field and a very great affection for him as an individual. We shall not see his like again."

From Mr. William M. Ivins, Jr., Assistant Director, Metropolitan Museum of Art, New York.

"Those of us who knew him had the highest esteem for him and the greatest confidence in his humanity and his judgment. It is very sad to think that we shall never again have the pleasure of seeing his smiling intelligent face."

From Dr. Henry W. Kent, Secretary of the Metropolitan Museum of Art, New York.

"Your loss is one in which all of us who knew him have a share. While I have seen him too seldom of late years, it has been a pleasure to know that he was there and that the things he stood for were in good hands. We shall miss him in many ways. His kind are too few."

From Mrs. Maud Briggs Knowlton, Director of the Currier Gallery of Art, Manchester, N. H.

"Through his long and efficient service in advancing the cause of art he stands out preëminently in the field of directors. His presence at museum conventions and his splendid constructive ideas that he offered for consideration will be greatly missed at these gatherings."

From Mr. J. E. Lodge, Curator, Freer Gallery of Art, Smithsonian Institute, Washington, D. C.

"I have learned with genuine regret of the death of Mr. Rowe, whom I had the pleasure of knowing and admiring both as a man and as a museum director. . . . I join with his many friends, and with the Rhode Island School of Design, in expressing the deep sense of loss which his untimely death occasions."

GLAZED BRICK LION

Babylonian, 605–562 B. C.

Museum Appropriation, 1934

"It was perfectly natural that rows of lions should guard and decorate the processional way, for not only was the animal a favorite subject in Mesopotamian art, but in this instance it was the sacred animal of Ishtar, goddess of war as well as of love, and also mother of the gods."—*L. E. Rowe*

THE FERRY by Solomon van Ruisdael

Dutch, 1600–1670

Museum Appropriation, 1933

"Life and movement is everywhere, but phlegmatic and deliberate, as is so often characteristic of the Dutch. Summer breezes blow, but hardly move the leaves on the trees, and the sail-boats drift quite as much as they sail, while sluggish waters mirror everything."—*L. E. Rowe*

From Mr. William M. Milliken, Director of the Cleveland Museum of Art, Cleveland, Ohio.

"All those who knew Mr. Rowe were fond of him. I know what he did for Providence in the development of its Museum and what a loss will be felt there."

From Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, Washington, D. C.

"His passing is a loss not only to your museum but to the entire American art world, and those of us who knew him well personally feel his death even more keenly. He was a splendid man and an able director."

From Miss Gisela M. A. Richter, Curator of Greek and Roman Art, The Metropolitan Museum of Art, New York.

"He was such a vital dynamic person and had such great devotion for his work. We shall all miss him enormously. With him something vital has gone out of the museum world."

From Mr. Charles H. Sawyer, Curator of the Addison Gallery of American Art, Andover, Mass.

"His spirit of helpfulness and his continual willingness to coöperate with others will always stand out in my memory of him. His example will, I feel sure, remain of ever increasing value to his friends and colleagues as time passes on."

From Mr. Walter H. Siple, Director of the Cincinnati Art Museum, Cincinnati, Ohio.

"His fairness, his willingness to cooperate, and his genuine kindliness were characteristics that commanded the respect and devotion of those who knew him. His loss as President of the Association of Museum Directors is a real one."

From Mr. Theodore Sizer, Associate Director, Gallery of Fine Arts, Yale University, New Haven, Conn.

"He was always so gracious, helpful, and cheerful to others, and especially so to younger men in his field. What a satisfaction to have had a thoroughly useful life."

From Mr. Francis H. Taylor, Director of the Worcester Art Museum, Worcester, Mass.

"At the closing session (of the seminar on the Art of the Dark Ages) I was instructed to send you the deepest expression of the sympathy of nearly two hundred museum workers and scholars who admired and respected Mr. Rowe. Certainly all those who had the good fortune to know him intimately loved him as well as admired him. . . . He is a great loss to the profession."

From Mr. Herbert E. Winlock, Director of the Metropolitan Museum of Art, New York.

"I have recently heard of the death of Mr. Rowe and my very much admired colleague. . . . All of us who work in American museums have suffered in losing one of whom we thought always with the sincerest admiration and kindest feelings of friendship."

From Scholars, Artists, and Friends of Art who were his Friends

From Mr. William T. Aldrich, Architect of the Radeke Museum Building.

"I always had the greatest affection for him, and the most profound respect for his knowledge, his taste and his infinite patience and good nature. During all the time I worked with him on the Museum of the School of Design we never had a single disagreement or misunderstanding. It was a very intricate problem, and due only to his wide experience, his imagination, his tact and his unselfish devotion were we able to arrive at a fine solution of it. It is truly a great monument to him. I shall miss him as a true friend and I shall always cherish his memory."

From Mr. Stephan Bourgeois.

"It is indeed an irreparable loss, Mr. Rowe being the splendid human being he was . . . for his many friends far and wide, for the American art world in which he had been a pioneer and for the museum which he called into existence through his far-reaching vision, enthusiasm, scholarship, and above all his unquenchable courage. As far as courage was concerned he was in a class all by himself, acting with an instantaneous grasp in the most complicated cases. It was a great pleasure to look with him at a great work of art, because his conversation revealed in a few appropriate words the inner meaning of the artist. Last year when I saw him for the last time I asked him how he had arrived at this sovereign outlook on art. It was in his office. He opened a great many old files for me, and I saw that in his earlier days he had proceeded through meticulous, intensive and detailed preparations, enabling him to forsee later the art situation, in the broadest sense possible. I saw then that he built himself up just like a splendid work of architecture, stone by stone, so that he became integrated in the community which he tried to serve.

"I am very proud to have known him for more than twenty years, and glad to have watched in that lapse of time the gradual immergence of his personality and idea."

From Mr. FitzRoy Carrington.

"His cheery and inspiring presence added much to life's worth; as friend and guide he gravely will be missed. His influence continues and will steadily grow; his memory remain fresh in the affection of those who are privileged to share his friendship. His abiding monument is a 'fine job' well done."

From Professor Sidney Deane, Smith College.

"No message can bring real consolation in such a loss, yet you may find some support in the thought of the fine record of untiring, intelligent and endlessly useful service that he rendered in that cause in

which he was so keenly interested, the forwarding of the understanding and appreciation of art. He should have lived longer, but he surely accomplished more than most professional men achieve in a longer time."

From Mr. Edward W. Dubuque, Artist, Graduate of the Rhode Island School of Design.

"He was a kind and sympathetic friend to us. We shall always cherish his memory, his kindness, his sympathetic frankness and his honesty. . . . I can never repay Mr. Rowe, but at least I shall try to do likewise for others, always, if I can."

From Col H. Anthony Dyer, Artist.

"I have met many men in my many journeys but never a sweeter, kinder one than Earle. . . . He did a splendid work here for Art and Beauty, and left nothing but friends for the cause he worked for."

From Senator Theodore Francis Green.

"I am deeply shocked by your telegram announcing the death of my old and great friend. His loss will be deeply felt not

ELIZABETHAN PORTRAIT 1598

Museum Appropriation, 1935

"The painting is of a mother and child, thinly painted in the manner of the times. . . . In the upper left corner are two inscriptions in Elizabethan characters advising the interested beholder that the lady was twenty-four when the portrait was made in 1598, and lower down, is the information that the child was nine months old at the time."—*L. E. Rowe*

only by his friends and the School of Design and the state in which he lived, but in far-reaching artistic and archeological circles."

From Mr. Arthur W. Heintzelman, Etcher, Graduate of the Rhode Island School of Design.

"When Mr. Rowe came to the Rhode Island School of Design I was a mere boy and it was his thorough understanding and guidance that did much to form my future. The School and gallery was small and under one roof; and I have seen them both grow to the enviable position in the world of art and field of education because of his vision and untiring efforts. Although he has been taken from us his great work shall be a living monument for all time."

From Dr. Stephen B. Luce, Archeologist.

"It is a loss to humanity to lose a man like Mr. Rowe; but we should rejoice, too, in the example he has left us of patient unremitting industry, transparent integrity of mind and purpose, tenderhearted friendship to those he cared for, and unfailing loyalty to the cause of art in America. The world is poorer without him, but infinitely richer because he lived."

From Mr. Robert W. Macbeth.

"His death is a real blow not only to me but, I feel, to the cause of art in America. He was one man who stood with his feet on the ground, and there are so few of those that we can't spare one."

From Dr. Albert D. Mead, former Vice-President of Brown University.

"It was a shock to hear that so dear a friend of many years had passed on. His reputation was very high and wide. We worked out the relations of the University and School of Design together."

From Mr. Milton Samuels.

"It was our pleasure and privilege to know Mr. Rowe many years. . . . We regarded him not only as a museum director and client but as a valued friend. . . . Your sorrow will be tempered by the eminence which he attained in his profession, and the exceptional esteem and high regard in which he was held by his associates and the many friends who knew him."

From Professor Vladimir G. Simkhovitch.

"I was devoted to him and admired him from the bottom of my heart. He was a thorough scholar with an amazing amount of thorough knowledge, fine appreciation and good taste."

From Dr. Henry B. Van Hoesen, Librarian of the John Hay Library, Brown University.

"I shall never forget the friendliness of my first meeting with him in Providence, nor the unfailing generosity and kindliness with which he helped me many times in a great variety of problems, drawing upon a range and depth of knowledge which very very few men have possessed."

From Mr. William A. Viall.

"Few men pass who leave a larger heritage of goodwill, respect and affection."

From Mr. Maynard Walker.

"His fairness and straightforwardness and good sense in all affairs made him stand out as "tops" among his associates. . . . He was a noble, human person, the warmest, kindliest friend, and an honest, strong leader in his profession."

From Miss Edith Wetmore.

"I had a great admiration for him; his unfailing courtesy; his knowledge and his personality. Everywhere I see people who knew him. I hear of nothing but sorrow expressed at his untimely death."

From Colleagues and Friends in Foreign Lands

From Monsieur C. Bemelmans, Librarian of the Museés Royaux d'Art et d'Histoire, Brussels, Belgium.

"It is with the most profound regret that we learn of the death of your esteemed Director, Mr. L. Earle Rowe. It is a great loss to your institution, and we deplore it with all our heart. Monsieur Capart, now in Egypt, will learn with sorrow of the death of Mr. Rowe. Allow

me to present to you in his name and in mine our most sincere condolences."

From Dr. Jacob Hirsch, Paris.

"Extremely grieved by the sad news of

From M. D. A. Hoogendijk, Amsterdam, Holland.

"I am indeed grieved to hear of the death of Mr. Louis Earle Rowe for whom I had the greatest regard."

THE GREAT SUN BUDDHA, DAINICHI NYORAI

Carved Wood. Japanese. 10th century A. D.

Museum Appropriation, 1936

This superb figure of Buddha was the last big purchase during Mr. Rowe's administration. He lived to see it installed in its special gallery on the upper floor of the Museum.

Mr. Rowe's untimely death. Sharing deep- in this irreparable loss of the museum to hich he gave his full life, his great wisdom, is unfailing taste and entire devotion."

From Sig. Adolfo Loewi, Venice.

"To his extraordinary taste Providence owes one of the most beautiful and interesting museums of the United States."

From Mr. C. T. Loo, Paris.

"Learned with great grief of irreparable loss of Mr. Rowe. We have lost a great connoisseur and lover of art."

From Sir Eric Maclaglan, Director of the Victoria and Albert Museum, London, England.

"I was greatly distressed to hear the news of Mr. Rowe's death. I hope you will allow me to express my sympathy. . . . My too brief visit was one of the brightest spots in my visit to America."

From M. Paul Mallon, Paris.

"It is with very great pain that we beg you to accept our sincere condolences. For many years we had desired to see Mr. Rowe once more but life has decided otherwise."

From M. Paul Rosenberg, Paris.

"I was deeply impressed by the news of the death of Mr. Louis Earle Rowe, conservator of your beautiful museum. I had a great esteem for him."

From M. J. J. Marquet de Vasselot, formerly Director of the Cluny Museum, Paris, France.

"Recognizing the great loss which the Museum has suffered in Mr. Rowe's untimely death, I beg to extend to you our deep sympathy with the assurance that we keenly share your sorrow."

From Dr. H. E. F. Visser, Conservator, Museum Van Aziatische Kunst, Amsterdam, Holland.

"It is with the profoundest regret we learn of the death of the very able and beloved late Director of the Museum of the Rhode Island School of Design."

From Mr. A. J. B. Wace, Fellow in Classical Archaeology, Cambridge University, England.

"We are terribly shocked by the news of Mr. Rowe's death. . . . He has made a wonderful memorial of himself in the Museum of the School of Design. The building itself and the contents of the Museum show his wide and sympathetic interest; his scholarship; his excellent taste, and his splendid planning. No man could have a better monument."

ELEGY

As a great wind may sweep to the dark sea
  A stalwart bird whose wings are tired with flight,
The wind of Death has caught him, blown him free
  To some unfathomed goal beyond our sight.
No more his eager spirit will devise
  Fresh pageantries of art to stir our minds,
No longer will his keen exploring eyes
  Discover treasures hid in chaff that blinds
The casual glance. Yet are we not bereft
  As is the wide air when a bird has flown;
Precious is memory, yet more is left
  To comfort our distress. Do we not own
Eternally his presence in the store
Of garnered beauty, ours for evermore?

Miriam A. Banks